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Thursday, September 24, 2020

WEATHER, p. 2
THU: 76°F | 59°F
Partly Cloudy.
FRI: 79°F | 63°F
Sunny.
SAT: 82°F | 65°F
Sunny.

MIT to 'reconsider' Stud food options in second floor dining

Dining to serve TechSnacks, a 'late-night, non-meal plan snack break' in residences beginning Sept. 27

By Shelley Choi
ASSOCIATE NEWS EDITOR

MIT Dining plans to "reconsider" the retail eateries in the Stratton Student Center, MIT Dining Director Mark Hayes wrote in an email to *The Tech*. Most student center vendors do not have immediate plans for reopening.

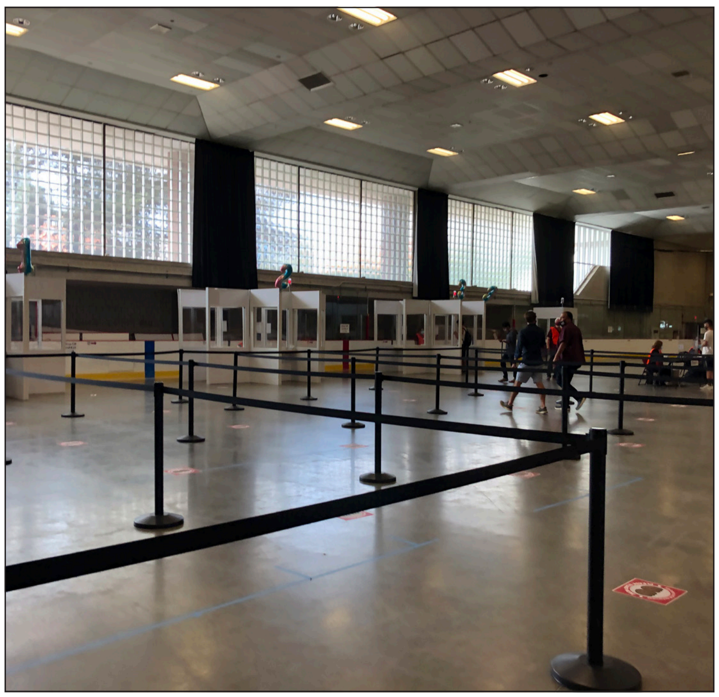
Dunkin' Donuts reopened Sept. 22. Its franchisee, which also operates the Cambridge Grill, "is cautiously considering plans for reopening the Grill based on Dunkin's volume in the coming weeks," Hayes wrote. Anna's Taqueria, Cafe Spice, Shinkansen, and Shawarma Shack remain closed. La Verde's has not given MIT Dining "a timeline for their reopening."

Hayes wrote that MIT Dining "will meet with La Verde's and Anna's Taqueria soon to discuss next steps, but there are no immediate plans to reopen more eateries in the Student Center."

The W20 Dining Concepts Working Group, created in June 2019, "will be reconstituted soon to discuss a new vision for Student Center dining," Hayes wrote, adding that the Student Center's current vendors "will be reconsidered."

The working group's charge writes that they may select potential vendors based on factors such as "affordable and nutritious menu options," "strong connections to local producers and farms," sustainability, menu options for students with dietary restrictions, and vendors' "long term" investment in their operations through "continual operational upgrades, donations, and cooking classes."

Retail dining, Page 2



NATHAN LIANG — THE TECH

The Johnson Athletic Center in the Zesiger Center opened for COVID-19 testing Monday Sept. 14.

IN SHORT

The **schedule for final exams** is available online at *finalexams.mit.edu.*

Virtual Career Week is ongoing and ends Friday.

Second quarter **physical education registration for seniors** opens 8 a.m. Sept. 30.

Nominations for recent MIT graduates to the MIT Corporation are open until Oct. 30.

Send news and tips to *news@tech.mit.edu.*

MIT opens another COVID-19 testing site in the Johnson Athletic Center in the Z Center

Approximately 20% of the 14,153 tests conducted at MIT within the first week of the Johnson site's opening were conducted there; self-swabbing testing only

By Kylee Carden
STAFF REPORTER

MIT opened a new COVID-19 testing site in the Johnson Athletic Center Sept. 14. Unlike the testing site outside MIT Medical, the new site is self-swab-only. While waiting lines for the MIT Medical trailers are primarily outdoors, the Johnson site's lines are entirely indoors.

The Johnson site is open 8 a.m–4 p.m. weekdays while the MIT Medical site is open 6 a.m.–6 p.m. weekdays.

COVID Pass participants may choose either testing site to meet the Institute's testing requirement for accessing on-campus buildings. Individuals living in MIT residence halls or on campus at least four days a week must be tested twice weekly. Those on campus one to three days a week must be tested once weekly.

The check-in process is identical at both testing centers. COVID Pass participants open the MIT Atlas app on their smartphones and scan their unique barcodes before confirming their dates of birth and phone numbers to MIT Medical staff.

COVID Pass participants are then given a packaged swab and a labelled vial to perform the test. In the MIT

Johnson, Page 2

Large Sloan MBA student gatherings cause school to transition into fully remote instruction between Sept. 16 and Sept. 22

In-person instruction for semester may end 'if there are more events of this nature,' Dean Schmittlein wrote

By Jennifer Ai

The Sloan School of Management moved all in-person instruction online for all programs, except the Executive MBA, Sept. 16–Sept. 22 after two large gatherings of MBA students in public parks were reported to Sloan administrators within a week.

Sloan Associate Deans Ezra Zuckerman Sivan and Jake Cohen announced in an email to Sloan students Sept. 16 that in-person classes would be suspended for a week. "Our ability to continue in-person classes for the entire MIT Sloan community for the rest of the semester is at risk."

According to a webinar presentation Sloan held Sept. 17, both gatherings were held in public parks, were initiated by a small group in accordance to MIT COVID-19 policy but "grew organically" and included students who did not social distance or wear masks. The first gathering included over 50 first-year MBA students and involved alcohol. The second gathering took place Sept. 15 and included "over two dozen" Sloan students who "were not wearing masks [or] social distancing" and were "drinking alcohol from open containers," Sivan and Cohen wrote. Both gatherings were noticed by members of the larger Cambridge community, who directly notified Sloan administrators.

MIT's COVID-19 policies allow students to gather outdoors in groups of up to 10. Both on-campus and off-campus parties have been banned.

The webinar presentation addressed the gatherings as a learning opportunity and focused on "getting to a productive lesson," adding that "well-meaning, thoughtful people" could have participated in the gatherings. They acknowledged the difficulty of creating a safe situation while promoting inclusion, noting that it can be difficult to make correct judgments when questions like "Who wants to tell others they can't join a gathering?" or "Who wants to tell others what norms they should obey?" are involved.

The presentation wrote that students should "leverage social exclusion to promote social inclusion" and to form deeper connections through meeting in smaller, exclusive groups.

Students were advised to consult with administrators if they were unsure about the legality of certain gatherings.

Sloan, Page 2

Barnhart discusses COVID-19 response at faculty meeting

Zuber: if necessary, MIT could ramp down research in 'less than a week' based on experience Spring 2020

By Melissa Nie

Chancellor Cynthia Barnhart PhD '88 hosted a discussion on MIT's COVID-19 response during the faculty meeting Sept. 16.

Barnhart began by outlining the numerous groups formed to address COVID-19, including the MIT COVID-19 planning team and Team 2020, which focused on fall semester planning. She also discussed the Legal, Ethical, Equity Committee for Campus Planning formed in April.

"As we were thinking about all the changes that we needed to make, it became clear that we really needed the advice of a group of experts who could think about the legal, ethical and equity impacts of what we were doing," Barnhart said.

Throughout the process, MIT hosted several town halls and meetings to gather community input and communicate information.

Barnhart said that she believes MIT has "done really well" in "extensive engagement with many members of the community," which enabled its "necessary," "quick decision-making process."

Barnhart said that "the amount of effort we have seen from our students and the wonderful partnership that we have had with them" was "just amazing."

After MIT developed a plan for the fall, teams created for testing ramp-up, positive test monitoring, decision-making, and emergency operations worked together to ensure the measures were operational.

Though MIT has executed extensive efforts for this semester, Barnhart emphasized that there is still more to do. MIT's spring response planning is underway, and a virtual

Faculty meeting, Page 2

SPIRIT PLANT
The miracles of space-thyme.
CAMPUS LIFE, p. 3

MIT'S GRAND CHALLENGES
Immediate advocacy to curb climate change. **OPINION, p. 4**

FCF SUSTAINABILITY
Students should demand better from employers. **OPINION, p. 5**

LENSEYE
An interview on an MIT junior's self-written and produced album.
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VIRTUAL BACH
String recordings bring concert halls home.
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WEATHER

A brief return to summer

By Sarah Weidman
STAFF METEOROLOGIST

After a hot and humid summer, the weather near Boston is finally starting to shift. Over the past week the city experienced a cool, dry spell with temperatures dropping to the 40s overnight. All of Massachusetts is technically under a Level 2 “Significant Drought” after only 0.46 inches of precipitation this month, much lower than usual. However, it looks like summer isn’t quite ready to give up its grasp as this weekend brings back warm temperatures and sunny skies, and a storm will likely pass over the region on Monday.

Further south, the hurricane season continues to be in full swing. So far, we have already seen 23 named storms, nine of which made landfall in the contiguous US. The Atlantic season has seen so many significant storms that we have had to move onto the “Auxiliary list” of storm names, which uses names from the Greek alphabet. With two months left in the official hurricane season, make sure to follow your state’s safety advisories as necessary!

Extended Forecast

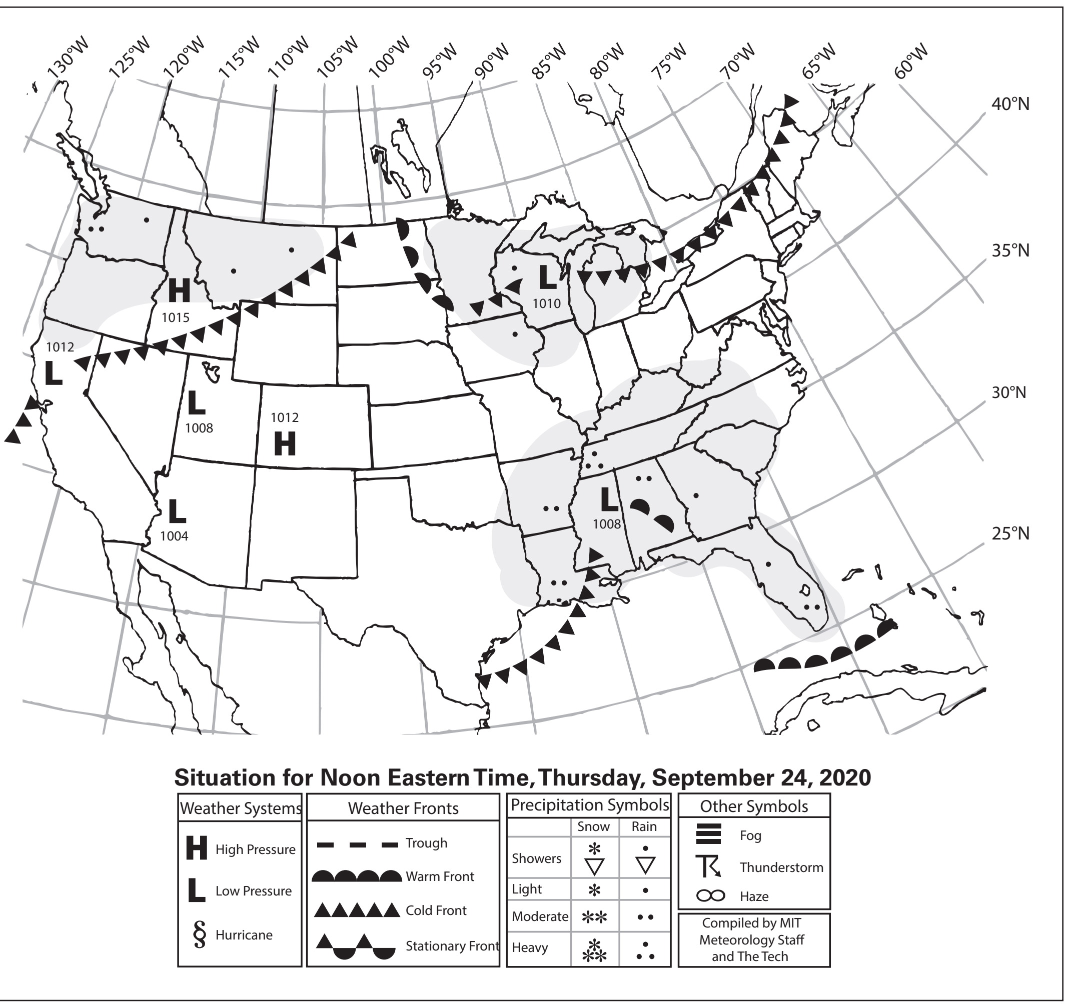
Today: Partly cloudy. High around 76°F (24°C). West wind around 8 mph.

Tonight: Partly cloudy. Low around 59°F (15°C). Southwest wind around 3-7 mph.

Tomorrow: Sunny. High around 79°F (26°C) and low around 63°F (17°C). Southwest wind around 3-6 mph.

Saturday: Sunny. High around 82°F (28°C) and low around 65°F (18°C).

Sunday: Partly sunny. High around 83°F (28°C).



Situation for Noon Eastern Time, Thursday, September 24, 2020

MIT Dining and Bon Appétit to ‘visit the houses regularly’ for feedback

Retail dining, from Page 1

When the student center closed in March due to COVID-19, some staff members of the student center eateries “may have been laid off by their employer or reassigned to other locations the franchisee operates,” Hayes wrote, noting that the staff are employed by franchisees, not by MIT. MIT paid staff from Bon Appétit until May 22.

Meal plan subscribers currently receive weekday breakfasts and lunches in Lobdell while brunches and dinners are served in residence halls. TechMart, MIT’s at-cost grocery, is open 9 a.m.–4 p.m. weekdays in the Student Center Coffeehouse Lounge, according to the MIT Dining Website FAQ.

Hayes wrote that MIT Dining also plans to “enhance dining across the current dining system” by reopening the “residential dining and kitchen facilities” in Baker, Maseeh, McCormick, Next, and Simmons. Resuming “food production in the houses” will “result in better meal variety and freshness.”

Starting Sept. 27, Dining will implement TechSnacks, a “late-night, non-meal plan snack break” in each undergraduate residence hall 9–10 p.m. Sunday through Thursday, featuring food for pickup such as sushi and Mediterranean snack boxes. Dining is also planning to introduce a themed “Fun Friday” lunch program beginning Oct. 2, “kicking off with a BBQ event in Lobdell,” Hayes wrote.

MIT Dining staff and Bon Appétit management are committing to “visit the houses regularly” to “discuss quality, variety, and delivery” within the house and with student leaders and “engage diners consistently” for feedback, Hayes wrote.

Campus community to receive flu shot at Johnson Center later in semester

Johnson, from Page 1

Medical trailers, those being tested can either self-swab or have MIT Medical staff swab them, while the Johnson site is exclusively self-swab.

Department of Athletics, Physical Education and Recreation Director G. Anthony Grant wrote in an email to *The Tech* that “Johnson was chosen as an additional COVID-19 testing site because it is one of the few large indoor open spaces on campus.” The site was also chosen for “its location on West campus” and its “ease of access for” MIT community members.

Grant added that the campus community will receive the flu shot at Johnson later in the semester.

In April, Johnson was temporarily converted to the “Sean Collier Care Center” and “used as an alternate medical care facility for those in the Cambridge community who tested positive for COVID-19 during the height of the pandemic,” Grant wrote.

MIT Medical Director Cecilia Stuopis ’90 wrote in an email to *The Tech* that MIT Medical is currently able to “handle around 4,000 tests a day” but that this number will grow to 10,000 tests a day once the Johnson site is “fully operational.”

Stuopis also wrote that the Johnson testing site was designed so that MIT Medical staff need “the absolute minimum amount of PPE, just a mask,” which means they are “not equipped to perform swabs on people.”

In the first week that Johnson was open, “about 20%” of MIT’s 14,153 COVID-19 tests were conducted at Johnson, Stuopis wrote.

Sivan: ‘vast majority’ of Sloan students obey social distancing, MIT policies

Sloan, from Page 1

David Schmittlein, dean of Sloan, sent an email Sept. 18 to the MIT Sloan community further addressing the severity and consequences of the gatherings, which “appeared to violate state, local, and MIT guidelines” as well as Sloan’s COVID-19 Community Compliance Agreement,“MIT Sloan values,” and Sloan’s “mission as it relates to principled leadership.”

Schmittlein wrote that the gatherings “put each member of [the MIT] community” and “the entire MIT Sloan in-person experience unnecessarily at risk.” No community member “can be allowed” to violate state, local, and Institute guidelines “meant to offer protection for all of us,” he wrote, emphasizing the school’s mission “to be principled, innovative leaders.”

“If there are more events of this nature, in-person instruction may well end for the semester,” Schmittlein wrote. Additionally, “there will be individual consequences” if the students who participated in gatherings are known.

“If MIT Sloan is forced to end in-person learning due to the thoughtless choices of a few, it jeopardizes all in-person activity at MIT,” Schmittlein concluded, calling for each student to “consider what you can do… to ensure that the semester can continue with the on-campus options we worked so hard to make possible.”

Although Schmittlein expressed in his email that he was “seriously disappointed,” Sivan wrote in an email to *The Tech* that “there is every indication that the vast majority of Sloan students are highly committed to practicing social distancing and abiding by MIT policies,“adding that “all evidence from MIT testing is that MIT and Sloan policies have so far been remarkably successful at keeping the community safe.” MIT has had five positive COVID-19 cases in the past week.

Lastly, Sivan wrote to *The Tech* that Sloan students should not be viewed as a “monolith based on incidents that involved a small fraction of our MBA students” and that these events would not be comparable to similar incidents at other universities. “At the same time,“ he wrote, “it is critical that our community redouble our commitment to MIT policies for off-campus behavior, which are based on sound safety principles.”

Barnhart: success will continue if MIT remains ‘very very diligent,’ ‘cautious’

Faculty meeting, from Page 1

Independent Activities Period will be held in January.

“The really good thing is we’ve learned a lot from our planning for the fall. We’ll learn more as we move through the fall, but this spring is going to pose additional challenges, including many more undergraduates who have been invited to campus,” Barnhart said.

After Barnhart’s presentation, faculty members discussed MIT’s more conservative approach towards COVID-19, as well as whether facilities would be equipped to ramp up or ramp down functionality if needed.

MIT “did a gradual ramp up so that we wouldn’t overstress campus facilities [and] worked really hard to walk before we run, so to speak,” Vice President for Research Maria Zuber said. “Because of that, we haven’t had to ramp back down.”

Zuber added that labs are currently at 50% capacity, but MIT hopes to “soon” bring back 100% of the researchers who need to work on campus, while keeping an eye on COVID-19 testing results.

“Both in terms of the number of tests being offered and the extremely low positivity rate, we’re extremely optimistic that we’re going to be able to do that soon and in fact, we’re in the process of doing a poll of some of the larger labs to figure out,” Zuber said.

However, MIT also has plans in case a research ramp-down is required. “We ramped down in less than a week in March,” but with this experience, ramp-down would now take “less than a week,” Zuber said.

Krystyn Van Vliet PhD ’02, associate provost and co-chair of the committee for renovation and space planning, said that MIT’s “conservative” approach to opening residential life could be useful in the event of a ramp-down, citing MIT’s lower-density housing, MIT Medical’s frequent testing, socially-distanced meal preparation and service, and the residential pod system. “If we have to ramp down, the beauty of our plan is that students can isolate in their room. They all have their own room, and they have a lot of elbow room.”

Barnhart added, “I think it’s wonderful that we’re sitting here today and seeing what we’re seeing. But I think we have to be careful not to think that we’ve got the problem solved and we will continue to be as successful as we are today without continuing to be very, very diligent and, in some ways, cautious in our approach.”

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Email your pieces to cl@tech.mit.edu!

WENBO'S WALKS

It's about thyme

I need water

Wenbo Wu
EDITOR

It's no Mass. Ave., but I never realized how far Beacon Street goes. It's one thing to visit its shopping locales, but altogether another to just walk down this well-traveled trail. After all, I have no motivation to enter a confined space containing potentially hundreds of people amid a pandemic, even if they've all got masks and sanitizer.

Times old heal wounds and open the heart; thyme oil heals wounds too in its art.

Today's way too hot to be staying outside. Sigh. I regret not bringing water with me when I knew doggone well what the weather was going to look like before leaving the house. A joyous positive presence had reminded me of the phrase "hydrate or diedrate." Oops.

Alas, I can think of nothing but the desiccated grapes, those accidentally-homemade raisins, on the windowsill of my grandma's abode, and of the approximately 20 copies of *The Tech* that I brought back to Virginia from MIT but didn't take thereupon my return to Boston.

They say to keep pages away from direct sunlight, for the pages will yellow, dry, and crack, and the print itself will fade. They say, they say. I always hear and write "they say," but I never know who "they" are. I guess it's conventional wisdom or something, but I lack it apparently for I left these newspapers almost directly in line with the rays of the sun.

But like time itself, which shall wash away the pages and text on these papers, I often wonder how my column will age. Will this be something I look back on and smile at in a decade, or will it be something I try to bury in my past? Will my awful attempts at hyperbole and humor retain their flavor of foolishness? Will I be able to land a third question in a tricolon crescens?

The answer to the last question, dear reader, is apparently no.

Time dries pages but protects their flavor; thyme dried remains in a dish to savor.

I accept the dichotomy in these answers, but acceptance doesn't comfort me. This is what happens I suppose when anything is published under one's name: a permanence in the article's future, so that even after I am gone, these words will somehow live on.

Time will fork and tie two hands; thyme leaves fork in twos demand.

There's a grand sense of longing that fills me often, but longing for what? I look within myself for my deepest desire. Ah, yes, I long for the taste of thyme. I want to taste it on chicken, on peas, in cheese. Heck, I would even eat a zucchini if it had thyme on it. I want to dry it, fry it, then taste the crunch. I want it to pass me by.

But that is no matter, for I find myself lost. Like, not lost in any metaphorical capacity, in case you were wondering, but literally just lost. I don't recognize the buildings around me, and my phone is about to valiantly perish. Farewell for now, Lori McKenna.

Huh, being physically lost is one of the grand ironies of life, I suppose. I've never felt more found, more seen, more understood by the hymn I've found through thyme. (I feel at this moment I should point out that singing isn't exactly my forte. Thus, though a hymn it may be, it'll have to come from another's voice.)

Perhaps I should approximate where I am and try to find home that way. That would generally work, given that Boston is, after all, still a city with some hint of a grid structure. I try to figure out how I got myself into this predicament, where I've been, and which general direction my house should be. In theory, if I just walked a straight line in the proper direction, I'll eventually hit a street I recognize. Or an edifice. Now that I think about it, more likely the latter.

Oh time, oh thyme! Give me the courage to walk this trail; give me the courage to speak my mind! I fear a silence most deafening, lending my fears to happening.

Time bears courage for those most deserving; thyme is temporary though gifts such a feeling.

I'm dehydrated and barely able to think. What would thyme do? I take a deep breath and start my journey. I would have to walk, I think.

Time is a bargain one cannot buy; thyme handles drought and doubts at night.

And so I trudge my way home, slowly but surely, when a thought crept into my mind. Perhaps I never craved thyme for its properties, taste, or cultural significance. I had only craved it because it was guiding me home: thyme, my spirit plant, my favorite of the family *Lamiaceae* (sorry, mint).

Look, people talk much about spirit animals, and I find myself existing in between a panda or a frog. But spirit plants… I just don't think plants have gotten the love song they yet deserve. I intend to compose one for thyme immediately.

So now dawns the #deep question I must inquire: to which spirit plant do you aspire?

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GUEST COLUMN

MIT Divest's response to the Climate Grand Challenges

Climate change will not wait for research proposals; MIT must act now

By MIT Divest

On July 23, President Reif announced the start of the Climate Grand Challenges, what he described as an "important step in MIT's ongoing efforts to take action against climate change." The challenge invites tenured faculty to submit research proposals for "large scale change." MIT will pick five to six of these projects and secure funding for them. However, MIT's emphasis on "applying cutting edge technologies" to the climate crisis is insufficient.

Climate change is a current crisis, and a year-long process of submitting research proposals does not match the time frame in which we are already seeing the impacts of ecological destruction. Our planet and its people require immediate action and unique solutions that interrupt the status quo. As a powerful institution with intelligent and determined community members, we can do better than rely on future research. We must act, and we must make bold institutional changes to meet the climate crisis rather than sticking to our usual paradigms.

> **Our planet and its people require immediate action and unique solutions that interrupt the status quo.**

There is no doubt in MIT's ability to produce technological and scientific advancements for society. However, MIT also has economic and societal power as a renowned institution with a large endowment, as well as a continuous presence in Washington D.C. It is time MIT make use of these resources and privileges to help solve the biggest interdisciplinary problem of our generation instead of claiming that climate change can be fixed with enough research funding.

A key pitfall of the Grand Challenges is a review committee lacking an emphasis on the social, political, economic, and ethical dimensions of climate change. After PIs write Phase I Letters of Interest about solving climate problems, their submissions are examined by a Faculty Review Committee. The Committee then selects some PIs to further develop their ideas in white papers with up to $100,000 funding in Phase II.

> **A key pitfall of the Grand Challenges is a review committee lacking an emphasis on the social, political, economic, and ethical dimensions of climate change.**

The Faculty Review Committee plays a significant role in selecting feasible and necessary solutions. Although the Committee includes faculty from all five schools and the Schwarzman College of Computing, the majority are from the Schools of Science and Engineering. Of the 26 members, only three are from the School of Humanities, Arts, and Social Sciences, and two are from the School of Architecture + Planning. In contrast, 12 faculty members are affiliated with the School of Engineering. This imbalance prevents selection of the most robust and equitable solutions in the Phase I review process.

During Phase II, white papers are reviewed by researchers and leaders in the sciences, humanities, public policy, management, and more. While we appreciate the diversity of expertise at this stage in the process, we believe a crucial voice is missing: frontline climate activists and at-risk communities. Particularly for climate adaptation projects, an accurate assessment of community needs is necessary. We believe this cannot take place when feedback on PIs' ideas is limited to the academic, commercial, and policy elite.

If MIT is staking our future on technology, we must make sure any innovations are equitable, inclusive, and socially sound. Because of the importance of selecting the best submitted ideas, we demand a more even division among different schools in the Faculty Review Committee. More importantly, we demand the inclusion of those directly impacted by climate change in the white paper review process.

The Climate Grand Challenges expects the development and selection of projects to be complete by July 2021, almost a year from now. From there, the Grand Challenges projects will be supported for several years. Climate change is not a crisis that will wait several years. Long-term investments into mitigation and adaptation are valuable, but not at the expense of immediate action.

Our community has watched as raging fires burn through California, Oregon, and Washington at unprecedented scales. Heavy rainfalls causing flooding and landslides have recently taken lives in Nepal, Afghanistan, and the Democratic Republic of Congo. The scientific community understands that extreme weather events are directly related to climate change and will only worsen as we continue to operate on a fossil fuel-based energy economy. Climate change will not wait for the Climate Grand Challenges projects to be completed in five years. MIT needs to establish itself as a leader in climate action **today**.

> **MIT needs to establish itself as a leader in climate action today.**

Long-term research must be combined with immediate advocacy for effective climate solutions. If MIT will continue focusing on research, it must do so as community-driven as possible. In Phases I and II of the challenge, MIT needs to balance the review committees to put less emphasis on technology and include the voices of those most affected by the climate crisis.

The authors of this article are members of MIT Divest:

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GUEST COLUMN

Bringing sustainability to the 2020 fall career fair

Hearing your voice, informing your choice

By MIT Environmental Solutions Initiative Rapid Response Group

You have the ability to ensure that your values align with a company's sustainability practices this fall career fair. In a collaboration headed by the Environmental Solutions Initiative (ESI), the new Career Fair Sustainability Initiative is sharing information with students about registered companies' greenhouse gas emissions and their environmental commitments. By emphasizing the importance of climate-oriented corporate responsibility, ESI hopes employers' sustainability commitments will appeal to more students, whether they're passionate about climate change or not.

We urge students to use the website created by the initiative to understand their potential employer's environmental impact before they attend a virtual fair. It will also be linked to the right hand side of each virtual booth on Brazen, the career fair platform, during the fair. Going forward, researching and inquiring about this kind of information should be common practice when deciding what company you want to work at or invest in!

Evaluating Corporate Sustainability

ESI collaborated with Oxford University to develop four questions to ask companies registering for the fair about their commitment to sustainability:

1. Does your company recognize the climate crisis and agree with the science? (Only 60% say yes!)
2. Does your company/organization have a specific plan to achieve Net-Zero by 2050 or earlier while remaining profitable? (Only eight percent do!)
3. If you answered yes to the previous question, is this plan publicly available? (Only 56% are publicly available!)
4. Does your company have any other relevant credentials in the area of sustainability of which you'd like to ensure students are aware?

> **By staying true to your values, you are paving the way for companies to follow suit.**

ESI is also working with the Sloan School of Management to provide historical analyses of companies' greenhouse gas emissions since 2011. Sloan Professor Roberto Rigobon PhD '97 expressed that "we had to go through many mechanisms to obtain the data." Emissions were taken from the Carbon Disclosure Project (CDP) and Corporate Social Responsibility (CSR) reports. The team then used an "emissions intensity" metric to evaluate the companies' sustainability. This is a ratio of a company's total emissions relative to its activity (i.e. costs of operation, maintenance, production, and R&D), sourced from the company's financial statements. One takeaway from this study is that there needs to be increased transparency about corporational sustainability. Rigobon expressed that financial statements are easily accessible, but emissions were very opaque.

How to Ask Recruiters About Sustainability

"You, MIT student, are the asset that companies want. Do not fear asking questions," says Education Program Manager for ESI Sarah Meyers MBA '12. Just as with company culture and compensation, you also deserve to understand and align with company values.

Some easy questions to ask are:

1. Does your company or organization have any job openings available where I could bring a sustainability approach to the work?
2. Does your company have sustainability-related goals and/or targets?
3. How is your company working to improve its carbon footprint?
4. Does your company incentivize for investment or R&D in carbon-reduction innovations?
5. Does your company publicly support policies that are focused on driving rapid decarbonization in line with the Paris Agreement?
6. How does your firm practice ethical investing?

David Kovacs, Assistant Director for Career Exploration Events and Fairs at CAPD, explains that "companies are very willing to talk about these things and they want to present a positive image. There's a knowledge that [sustainability] is something that students generally care about." Kovacs recommends doing some research ahead of time to tailor questions and to schedule a meeting with a CAPD career counselor through Handshake for further advice.

Beyond the Career Fair

Of the six sessions, two even include "sustainability" in their names: the "Chemical, Manufacturing, Materials, Supply Chain, and Sustainability" session on Oct. 21 and the "Aerospace, Defense, Energy, Sustainability, Transportation" session on Oct. 22. And on top of that, the virtual nature of the FCF eliminates the excessive waste and travel emissions typically attributed to the in-person event. This virtual event sets a precedent that makes us ask: are all the plastic merchandise, pamphlets, and travel really necessary?

By staying true to your values, you are paving the way for companies to follow suit. It is vital for students and employees to use their voices to advocate for corporate sustainability. To promote this idea even further, sign this pledge from non-profit ClimateVoice to commit to prioritize working for a company that supports strong climate MIT alumni Tessa Weiss '20, who works at ClimateVoice, stresses that it is essential that a company is "not just cleaning up its internal operations through various net-zero commitments or sustainable sourcing goals, but is vocally supporting climate policy as well." She follows that "students have a bigger voice than they might initially think, and speaking up at career fairs is an excellent place to use it."

The MIT Career Fair Sustainability Initiative is just a starting step to creating a culture of transparency between students and companies. Students should take advantage of their access to sustainability data and normalize asking questions to recruiters to assess if a job aligns with their values. Going forward, students may feel motivated to seek out and advocate for companies that are actively combating the climate crisis, driving companies to take accountability for their sustainability practices.

The writers of this article are members of the MIT Environmental Solutions Initiative Rapid Response Group.

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STAFF COLUMN

Regaining a culture of sustainability amid a pandemic

Recommendations for MIT to support reusables and limit waste

By Jen Fox
OPINION EDITOR

Amidst a raging pandemic, plastic waste has surged. With public health taking precedence over sustainable dining practices, most restaurants have made urgent transitions to entirely disposable packaging. The many cities and states considering plastic bans pre-pandemic were forced to renormalize the cheap bags and take-out containers polluting our oceans. On college campuses, operational dining facilities now encase everything from hot meals to unpeeled bananas in disposable plastic, transferred in plastic bags to students, who eat with plastic cutlery: all as safeguards against the virus's spread.

But as our understanding of the virus grows, so do opportunities to eliminate redundant waste. More than 100 scientists have signed a recent statement confirming the safety of reusable containers during the pandemic. Based on substantial evidence from leading epidemiologists, virologists, and doctors, dining facilities can reduce waste without added risk to diners or staff.

In their letter to Director of Campus Dining Mark Hayes, the Undergraduate Energy Club (UGE)'s Climate Policy Team outlines incremental steps our community can take towards a more sustainable dining system. Recommended practices include providing students with personal reusable cutlery packs, water bottles, and tote bags to use at dining facilities. This more sustainable dining model could save over 8,500 tons of plastic, 500 trees, and an estimated $200,000 in semesterly costs.

With every on-campus student using the disposable cutlery sets and plastic water bottles provided twice a day, MIT generates an additional 8,500 tons of plastic waste. And despite the façade of our single-stream system, less than one tenth of these plastics ever end up recycled. Millions of tons of waste end up in landfills, streets, and oceans. We dump plastic into the oceans at the rate of a garbage truck per minute; by 2050, plastic bottles in our oceans will outweigh fish. To make matters worse, experts project plastic production to triple by 2050 — and that was before the influx of disposable masks and take-out containers into our waste streams.

> **As our understanding of the virus grows, so do opportunities to eliminate redundant waste.**

As students, we should call on our institutions to facilitate a safe and effective return to sustainable practices, as well as enable those practices ourselves. Having your own reusable cutlery pack and reusable water bottle at meals would save over five tons of plastic waste just this semester. This also plays an important role in recultivating a more sustainable on-campus culture.

Excluding disposable cutlery by default saves so much plastic. It's also the reason why we seldom reject or return a free plastic utensil set to a cashier upon receipt, even if we know that our kitchen drawer can't hold another one. When we have to "opt-in" to accepting plastic plastic silverware, we're more likely to consider other options (like a reusable pack in our bag).

> **We need to pressure institutions to be more critical in regards to dining policies.**

To regain the sustainable progress that was made pre-pandemic, we need to pressure institutions to be more critical in regards to dining policies. Just as we must listen to scientists and experts when they caution us to wear masks, we must also listen when they assure us that certain practices are safe.

Adjustments like providing reusable cutlery and bottles may feel unsubstantial, but changes like these will most efficiently drive a culture of reuse within campus communities. Relying on recycling feeds into misinformation perpetuated by oil companies that profit from virgin plastic production. If it looks like the system is working, they can keep producing disposable plastics.

In reality, recycling doesn't happen because it's expensive, inconvenient, and labor-intensive. Even if a soda bottle somehow makes it into that eight percent of plastics that are actually recycled, it can only be reused once or twice because recycling degrades the material. Immediately after its use (and potentially after one costly, energy-intensive re-melt), every yogurt cup, juice carton, and takeout lid realistically falls into a landfill or the ocean.

If you're an MIT student, share UGE's letter asking campus dining to do its part, and pledge to do the same. The letter proposes a non-comprehensive, revenue-positive set of changes supporting a reduction of plastic culture for our community. This includes providing students with reusable utensil sets, water bottles, and bags in place of the disposable ones provided at every meal. With safe practices — keeping utensil sets to yourself, filling your own bottle at refill stations, and placing food items into bags yourself — these changes introduce no added risk to students or staff.

> **The plastics crisis is unique in that it can be an individual's fight.**

In the meantime, play a more active role in the fight. Use your student organization's funds to buy members cutlery packs, bamboo toothbrushes, or reusable bottles, instead of t-shirts that end up in the garbage. Normalize metal straws and pocket utensils by buying and really using them. Whenever you can, reject disposable plastic.

The plastics crisis is unique in that it can be an individual's fight. Skipping a disposable utensil may feel small, but one individual's actions can have an exponential impact, contributing to a culture of waste reduction and inspiring others to do the same. We can fight this problem, together, if we reject plastics now.

Jen Fox is an on-campus senior studying Urban Planning and Economics with a minor in Energy Studies and the Opinion Editor for The Tech.

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```
from new_skills import *

def learnMarketableJobSkills():
    return linux, OSX, javascript, applescript, perl, python, PHP

if self.interest == True:
    print "E-mail join@tech.mit.edu"
```

```
----:----F1  joinTechno.py       (Python)--L1--Top------------------------------------------------------------------------
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INTERVIEW

Kyle Markland '22 just released his first album, *September's Child*

The Tech interviews Kyle on his new album release, his songwriting process, and his long-term goals with music

By Raj Movva

Kyle Markland '22 pays no heed to tired stereotypes about MIT students not being artistic enough. Armed with prodigious multi-instrumental talent and a healthy dose of grit, Kyle wrote, recorded, and produced a whole album while a full-time MIT student. As of September 18, his debut project *September's Child,* under the stage name Lenseye, is out in the world. I got a chance to learn a bit more about Kyle as a person, his process writing the album, and his goals with music more broadly.

Raj Movva: How do people at MIT know you, and what communities are you part of?

Kyle Markland: On campus, I'm part of the Beta Theta Pi fraternity, as well as the MIT Symphony Orchestra, where I play bass. I dabble a little bit with the MIT wind ensemble, and I'm also a regular member of the MIT Running Club, or at least back when we met on campus. And the MIT Music Production Collaborative as well; I'm on the general exec for that.

RM: How'd you end up in Course 3?

KM: I'm specifically 3A-6, which is Materials Science with a bit of Computer Science thrown in there, and that's a bit of an interesting story. I came into MIT 99% sure that I wanted to do 2 [Mechanical Engineering], specifically 2A-6. It was 3.091 [Intro to Solid State Chemistry] that actually changed my mind. I was sitting in 3.091 and [Prof. Jeff] Grossman always had this "Why this Matters" section of his lecture, and that's when I realized that a lot of the problems I care about solving are really Course 3 problems. And things like software and coding have always been near and dear to my heart, so I wanted some way to study materials but also incorporate a lot of those aspects in there, which is why I ended up pursuing 3A-6, a pretty unique spin on regular materials science I think.

RM: Before we go into the music, some rapid fire questions. What's your favorite MIT class so far?

KM: There's a few that would make the top three, but if I had to choose one, that'd be 3.024, which is Electrical and Optical Properties of Materials. So it's basically Course 3's quantum class. For the final project, I got to make a science rap video, which was a really interesting experience and the professor ended up loving it.

RM: What's your favorite album?

KM: I'm more of a person who has a different favorite album for each week, I'd say. But probably my all time favorite would have to be *American Idiot* by Green Day. Or I also really like *OK Computer* by Radiohead.

RM: What's your ideal Friday night at MIT?

KM: Probably my ideal Friday night looks like me and two or three other friends hanging out in our rooms, playing racing games together. That's always something that's a lot of fun, and then we'll probably go out to get frozen yogurt at Cafe 472.

RM: The classic. What's your 472 order?

KM: It's a bit different every time, but the one constant is it has to contain something with chocolate.

RM: Oh man, okay. I can't say I agree with that one, but…

KM: I'm a big chocolate guy.

RM: All right, respectable. Okay, next question: what's the best bathroom at MIT?

KM: The best bathroom at MIT… It's, um, wow, I'm kinda hesitating on revealing this because then everyone's gonna go to this bathroom now. But it's a little-known gem in the MIT Nano building, Building 12. It's when you go to that lounge area, there's this nice, pristine, beautiful, clean bathroom that almost no one ever uses. When I'm just walking through the Infinite, that's the go-to. Yeah, now that I said this everyone's just going to go there.

RM: I don't know, that one's already kinda popular. Maybe you don't know about the more hidden places…

KM: Yeah, well, in general you just gotta go up a level. Every time a bathroom gets popular, just go to the next one a floor up.

RM: Exactly, yeah, that's a good tip for sure. Finally, what fruit do you eat most often?

KM: Bananas. It's one of those things that, it's just there. It's so convenient and I just gotta have them.

RM: Let's move on to the music now. First, what does Lenseye mean?

KM: It's just a reference to the fact that I wear glasses. I thought it was a cheeky way to nod to what I think is an important part of my identity.

RM: Who were the most formative people for you in starting on this journey towards writing music?

KM: The first person I would have to identify is a good friend of mine, Tom, who I met back in high school in my freshman year. He's the one who really pulled me into this whole music world, not just performing but also producing music, and making recordings that sound good. He really introduced me to what kind of power you have as a producer in your basement and what kind of good music you can make with that. Aside from him, I think throughout the whole journey of developing into a recording musician, just finding peers who are doing their own music projects. It's inspiring to me how music now has this huge grassroots movement, anyone our age can pick it up and just start hacking away at it.

RM: Yeah. Do you think that grassroots aspect of music now has made it more difficult in a way? Because you know there are some success stories, but it's also saturated the space.

KM: It's absolutely a double-edged sword. Because it's more grassroots and accessible than it's ever been, there are more people in it. It brings a new challenge: how to be creative, and how do you make your music differently than everyone else in a way that's gonna stand out and be memorable.

RM: So is that something you think about often, like "what's my personal style and my personal brand, and how do I convey that in my music?"

KM: Yeah, that's something that I think everyone that's serious as an artist constantly has going through their head. A brand is a huge thing, it's the image you present to the world. Just making everything cohesive, like "What am I like as a personality?" and "How do I reflect that in my music?" No one listens to music in a vacuum anymore. Back in the day, you would just hear the song on a radio, but now you have [social media platforms] that all supplement the experience. So I'm constantly thinking, how can I make my music more of a comprehensive ecosystem centered around who I am as a person and who I am as an artist.

RM: So what does your writing process look like? Do you lock yourself away in the basement and grind, or are you constantly thinking about what might sound good and just trying it out when you can?

KM: I always have ideas kinda floating around in my head. Usually I'll just be doing whatever, working on homework, playing a game, or out running, and I'll come up with an idea for something that will eventually build up into a song. It usually starts with something really small in the instrumental. My writing process is actually pretty backwards relative to what most people do. I start with an instrumental and I build that up and the lyrics that I write are actually the last part of the process most of the time. Usually I'll come up with an idea for a cool bass, roll it around in my head, then grab an instrument and see how I can build the rest of the song around that.

RM: So is it really just ideas coming to you while you're doing a bunch of other things, or are there any cues that you use to spark inspiration?

KM: A lot of the times it happens when I'm listening to music. I'll hear a song that really gets to me and moves me. Usually it's something in the sound that I identify and say, "That's really cool. I want to capture that in something of my own." Like if you listen to a song that's super hype, or something really catchy, I think about how I can bring that into my own music. And usually I'll try to work in that direction, but by the time I'm done it's something completely different than the original, but the spirit is kinda there.

COURTEST OF RAJ MOVVA

Kyle Markland '22 performs his music live at the Beta Theta Pi fraternity house. On Sept. 18, Kyle released his first album, *September's Child*.

RM: What are your emotions going into this album release? Or in general, when you share your music with people, what do you feel?

KM: Very anxious, actually. There's always a lot of nervous energy, because on some level, every artist is looking to feel accepted, to feel their art is valid. I know that's kind of a backwards way of thinking about it, because as an artist you only make art for yourself and to express yourself. So, it's an exercise in trying not to seek validation from other people and just letting the art and my self-expression stand on its own. But of course a lot of the anxiety feeling of "Oh, I hope people like it" kinda gets in the way.

But on the other hand, it's a hugely exciting thing as well. So I'm anxious and excited at the same time. It almost feels like — I'm not gonna say it's like my child because that's kinda cheesy — but it's this thing I've been working on for two years now and it's finally out in the world. And when you do see people who end up enjoying it, and who fall in love with it, that's one of the most validating experiences there is.

RM: In a previous interview, you mentioned that this album *September's Child* tells the story of your transition to college. How did that vision take shape?

KM: The album telling the story of this transition to college over a few months started from the bottom up, with specific songs. For example, my song "Montauk" is about leaving high school and capturing this anxious and frustrated headspace that I was in, and the hope for something more liberating than high school. That turned into a song, and then I was like, how can I think of other steps along my way, during the development of the semester, and manifest those in songs. So it started from the experiences and the general headspace at specific points in time, writing those into songs, and then I arranged them all together in a way that would semi-cohesively tell the story from start to finish.

RM: Which song took you the longest to write?

KM: I'll answer a tangential question, which song I worked on for the longest. That'd be "Montauk," which I started back in December 2018 to see how I can make a recording that sounds good. It was the first song I started writing and it really followed me through this whole process; it was my testbed for how I'm going to develop my sound, kinda like my guinea pig for trying out different styles.

RM: On the flip side of "Montauk," was there a song that came super naturally?

KM: Absolutely. The song "Sleepyhead," I probably wrote that entire song in one night, maybe even as little as a few hours, I think. It was late at night, I had just come home from my second semester at MIT, and whatever it was, I was just really on the grind that night. Everything about it came so naturally, the guitars, the harmonies, even the lyrics — which I usually struggle with — they were all there.

RM: Are there any aspects of your MIT experience that have been helpful or inspirational to your journey with music?

KM: A lot of my music I feel is a reaction to the experiences I've had at MIT, good and bad, positive and negative. It feels like most of the time the creative Kyle and the academic Kyle live in different spaces, but it's really the creative Kyle that feeds off of the academic Kyle. Because during the normal week, I don't have time to work on music, but when I have that free time, it becomes a creative purge of sorts. So it's like they live in these two different spaces, but the creative Kyle's always looking in and watching what the academic Kyle is doing and experiencing and reflecting that outwardly through music.

RM: How has being a "maker" shaped your music?

KM: It affects the instruments I use. I have one guitar and one bass in particular that are my instruments, in the sense that my guitar started its life as a normal guitar anyone can buy from the factory. Then I modified it a whole bunch to get a specific sound out of it. And then, my bass, I actually built from scratch. I spent a lot of time making this really custom thing. So I now have two instruments that sound like no one else's; they're really one-of-a-kind, because I made them. I think that helps give my music a very distinctive sound. These two one-of-a-kind instruments come out of being a maker and wanting to innovate.

RM: What does success mean for Lenseye? Do you have any sense for what you want this project to look like two, five years from now?

KM: I recognize it's extremely unlikely that I'll become like the next viral sensation on Spotify or TikTok or anything like that. What I'm looking for in terms of success is to be able to build up my following, steadily, from the bottom up, and just find people who really dig my music, my vibe, and everything I stand for. Even a small, passionate group of people, and build it up from there.

I admit that my favorite band might be someone I've never heard of before. They might be so underground that they're getting by with a few thousand Spotify listeners, but eventually they'll gain enough notoriety that I'll bump into them. I see myself in that same place where I could be writing someone's favorite song, and they might not know it for a long time.

RM: So the goal is to just keep doing honest work that matters a lot to you, and then hopefully you'll find the people that really vibe with it.

KM: Exactly, yeah. It's all about finding a small group of people who really care about what you're doing and steadily growing it from there.

September's Child *is out on all streaming services now.*

QUARANTINE THEATER

Bach with the BSO

The Boston Symphony Orchestra goes virtual

BSO at Home, the Bach Project Finale: Bach's Partita No. 3 in E major

Boston Symphony Orchestra violinists Wendy Putnam, Victor Romanul, Lucia Lin, and Catherine French

June 2, 2020

By Megan Smith

When the pandemic first swept into our lives, every mode of live entertainment became uncertain. How could we go to the movie theater, see our favorite artist on tour, or even enjoy a walk through a museum when each person we met there would be a danger to our health, and our presence there would be a risk to our communities? While other media tried to avoid closing their doors and dragged their feet in the face of mandates, orchestras knew they had to close. Their average patron is much older than that of a theater or a pop concert, and the instruments could not withstand the elements if performances were moved outside.

The Boston Symphony Orchestra, like many around the country, innovated their way around this closure. They released old recordings of concerts and made behind-the-scenes and solo videos of many of their musicians.

The majority of these videos belong to the Bach project. Here, various violinists have recorded movements from Bach's sonatas and partitas. The finale, and the topic of this article, is a series of recordings by Wendy Putnam, Victor Romanul, Lucia Lin, and Catherine French of Bach's Partita No. 3 in E major on the violin.

Preludio, Wendy Putnam

This movement is dynamic and winding, and Putnam's recording doesn't miss a beat. Although she stands with an unsettling stillness, listening to her perfectly clear bariolage, cascading string crossings, lets the world fade away, making way for the grand midst of the movement.

Loure, Victor Romanul

Perhaps the most intimate, beautiful moments in this recording come from Victor Romanul in the Loure. This movement is slow yet complex, quiet yet dramatic in design. Each note feels innovative and improvised, as if it is being carved out of the violin itself.

At times, Romanul's speed changes feel unpredictable and forced, but this variation's fresh feeling is always preserved.

Gavotte and Rondo, Lucia Lin

Lin's performance of the Gavotte and Rondo brings the piece alive. Her decisive, flicking movements weave through the piece with joyful clarity. This is how Bach should sound, and there's not much more to say.

Menuetto I and Menuetto II, Victor Romanul

Harkening back to the beauty of the Loure, Romanul's clean double stops beautifully weave together all of the complex melodies written in these short movements. Even when Romanul misses a necessary string or grazes over an unused one, every sound he produces seems to fill into the grandeur of the music.

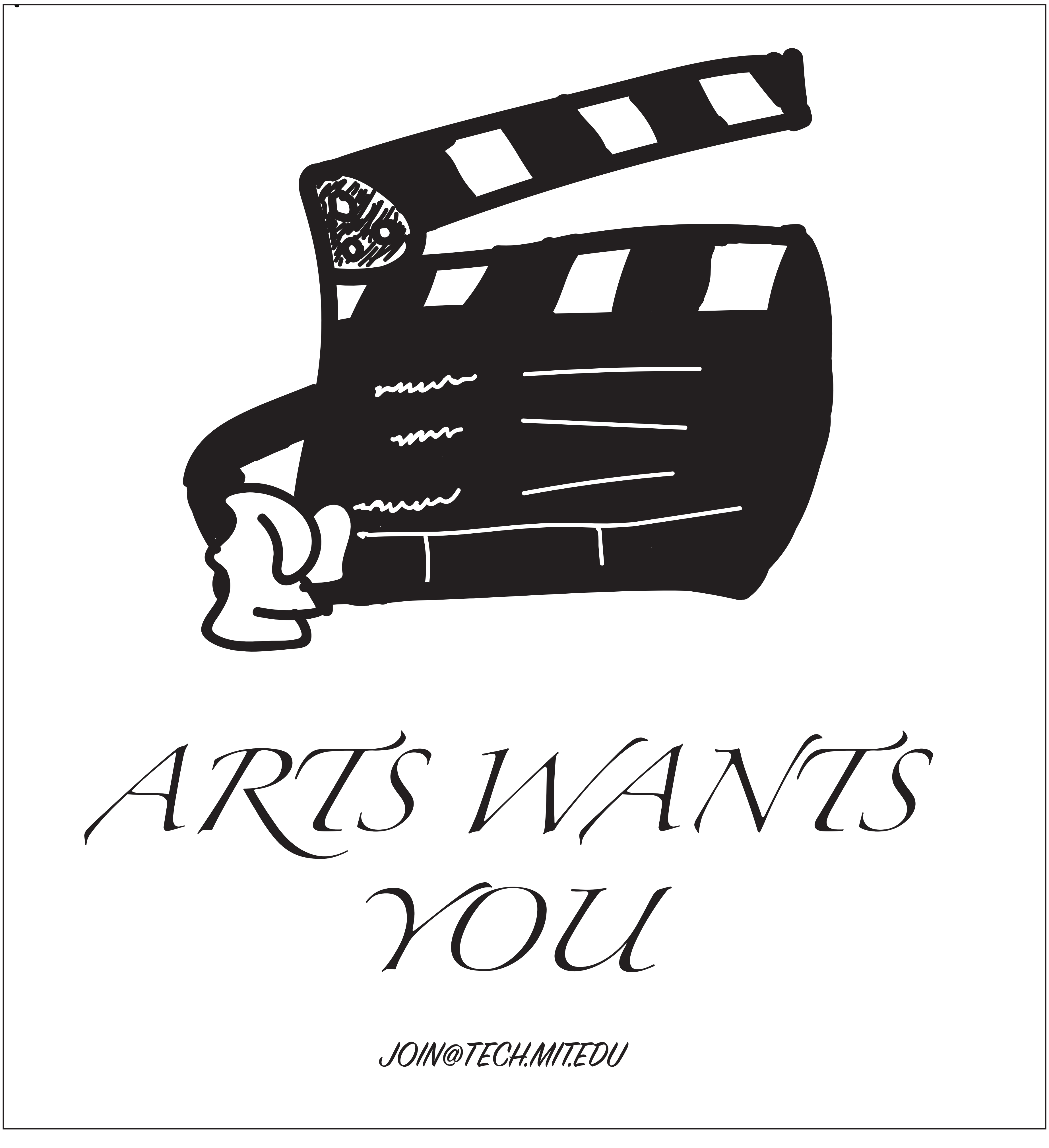
Bourée, Catherine French

Although it's hard to tell how much of the poor tone is due to the audio recording (each of these clips are filmed in the musicians' homes), this movement felt dull and forced in its initial moments. By the second refrain, French's tone has improved, but the heavy sound never resolves into the lively sound of French's peers.

Gigue, Wendy Putnam

This movement echoes back to the speed of the first, also performed by Putnam, although it contains none of the winding bariolage, instead opting for clean, repeating arpeggios. Her tone is beautifully clear and her emphasis on the few eighth notes in the piece sounds comforting. This is a beautiful end to the piece, but truly no movement can beat the first in terms of technical strain or complexity.

This piece is among the greats of solo violin music. It is moving by design and brought alive by individuality. In the midst of a universal crisis, the combination of such a familiar song with the intimacy of each individual recording from their homes is the comfort that we all need.



Siebel Scholars Class of 2021

The Siebel Scholars program was founded in 2000 to recognize the most talented graduate students in business, computer science, bioengineering, and energy science. Each year, over 90 outstanding graduate students are selected as Siebel Scholars based on academic excellence and leadership and join an active, lifelong community among an ever-growing group of leaders. We are pleased to recognize this year's Siebel Scholars.

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Dormspam

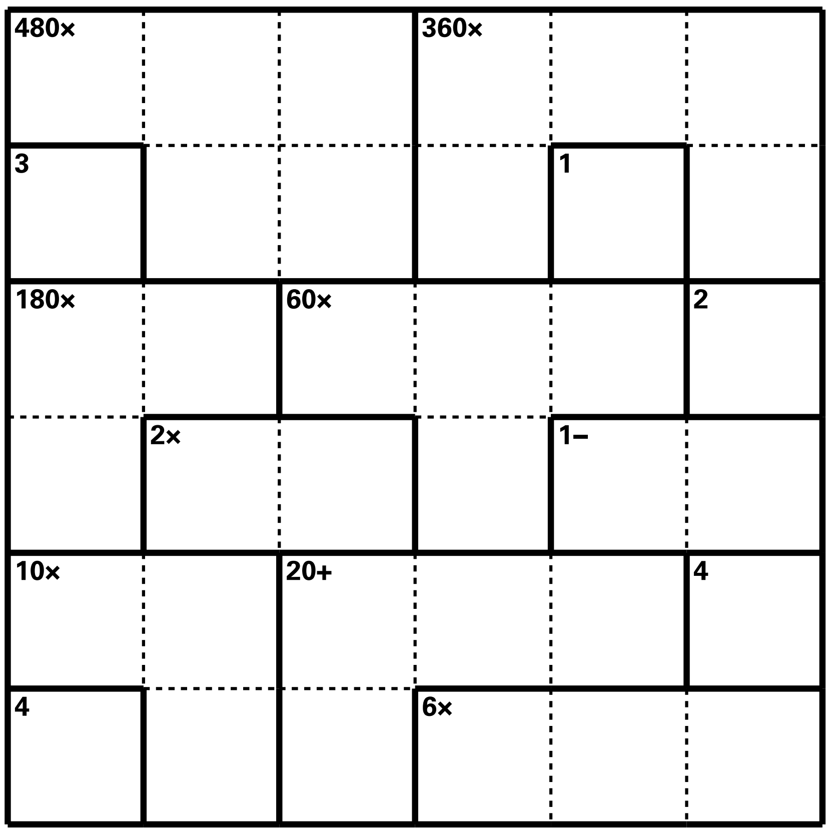
Solution, page 12

6		4	8					
	5					2		
3	9				2		8	6
	7		9	1				2
		8				9		
2				8	3		7	
7	4		6				2	3
		3					4	
					4	5		9

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

Unsubscribe

Solution, page 12


480×
360×
3
1
180×
60×
2
2×
1–
10×
20+
4
4
6×

Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–6. Follow the mathematical operations for each box.

Thoroughfarers by Greg Johnson

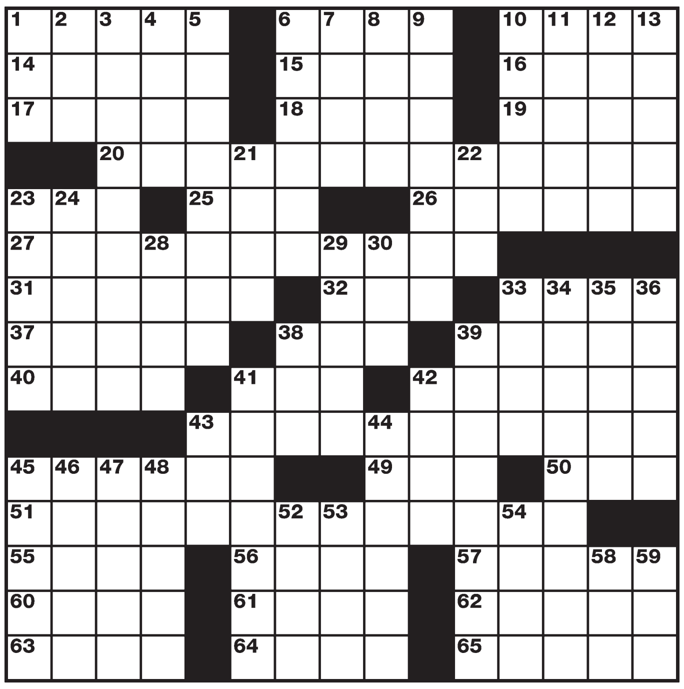
Solution, page 12

ACROSS

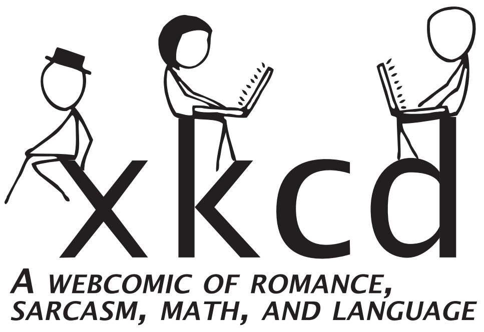
1 __ Allan Poe
6 Spiced tea from India
10 "No more talk!"
14 La __ (Milan music venue)
15 Chopped down
16 Purina alternative
17 One living near the Leaning Tower
18 Historical periods
19 Pack away, as luggage
20 Police officers on an Interstate
23 Colleague of Fidel
25 In addition
26 High principles
27 City marathon participants
31 In a bus with the band
32 Prez on Mount Rushmore
33 Byte prefix meaning "billion"
37 British singer of "Skyfall"
38 Dylan or Hope
39 Evita surname
40 German philosopher Marx
41 Cruise or Hanks
42 Sculptor or painter
43 Cattle drive leaders
45 Term of endearment from one man to another
49 Do something
50 Attention-getting shout
51 Hot-dog cart operators
55 "That's my cue!"
56 Beer's foam
57 Gave as an example
60 Letterman nickname
61 Cause to want to scratch
62 Soprano's performance
63 What mask holes are for
64 London neighborhood
65 Suburban yards

DOWN

1 Sixth sense, for short
2 601, in Roman numerals
3 Type of home furnace
4 Jai __
5 Sounded right
6 Mull over
7 Mrs. Zeus
8 Not at home
9 Influence creatively
10 Speediness
11 Prefix for violet
12 Holder for thread
13 Coyote cries
21 Typical TV drama length
22 Certain website pop-ups
23 Frog sound
24 Mazda competitor
28 GI Joe or Barbie
29 Actress Watts or singer Judd
30 Roll back, as the tide
33 Acquires
34 One-pot meal with mutton
35 Pay a visit to
36 Likely to fidget
38 Snake that squeezes
39 Diplomatic ritual
41 "Take a taste"
42 Common exam choices
43 Election Day in the USA
44 Crow's nest cry

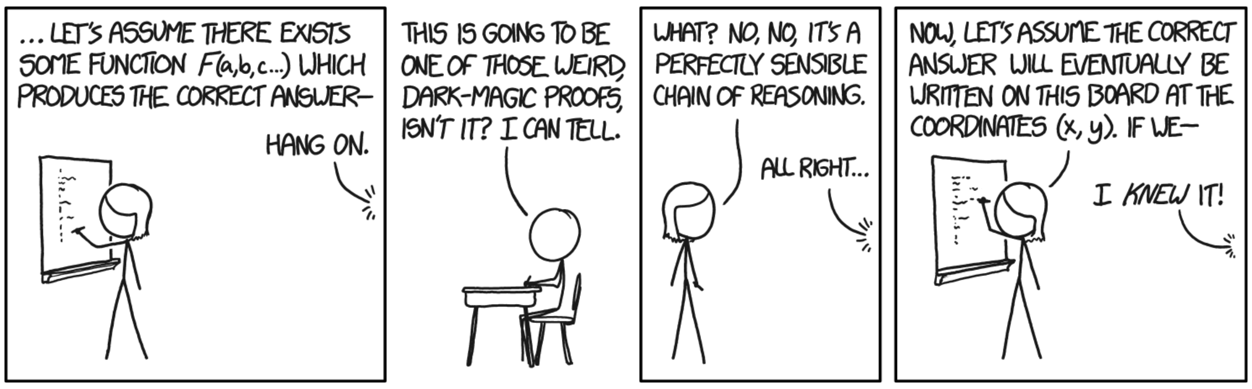

1 2 3 4 5 6 7 8 9 10 11 12 13
14 15 16
17 18 19
20 21 22
23 24 25 26
27 28 29 30
31 32 33 34 35 36
37 38 39
40 41 42
43 44
45 46 47 48 49 50
51 52 53 54
55 56 57 58 59
60 61 62
63 64 65

45 Single record's lesser song
46 "Be that as __ . . ."
47 Orange orchard
48 Trait carriers
52 Governor's rejection
53 Per unit
54 Kelly of daytime TV
58 Ending for north or west
59 Courtroom VIPs



A webcomic of romance, sarcasm, math, and language
by Randall Munroe

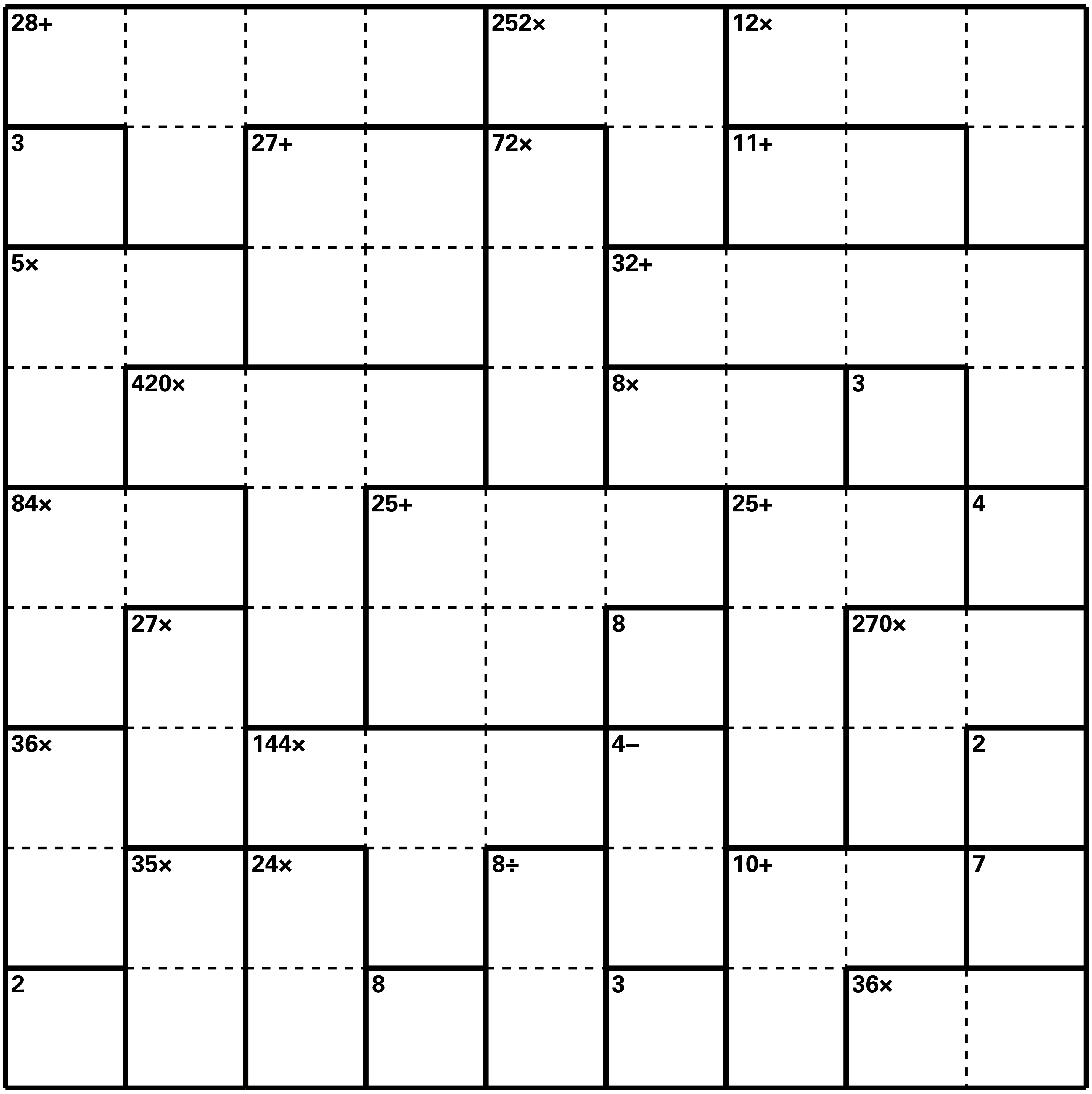
[1724] Proofs


... LET'S ASSUME THERE EXISTS SOME FUNCTION F(a,b,c...) WHICH PRODUCES THE CORRECT ANSWER—
HANG ON.
THIS IS GOING TO BE ONE OF THOSE WEIRD, DARK-MAGIC PROOFS, ISN'T IT? I CAN TELL.
WHAT? NO, NO, IT'S A PERFECTLY SENSIBLE CHAIN OF REASONING.
ALL RIGHT...
NOW, LET'S ASSUME THE CORRECT ANSWER WILL EVENTUALLY BE WRITTEN ON THIS BOARD AT THE COORDINATES (x, y). IF WE—
I KNEW IT!

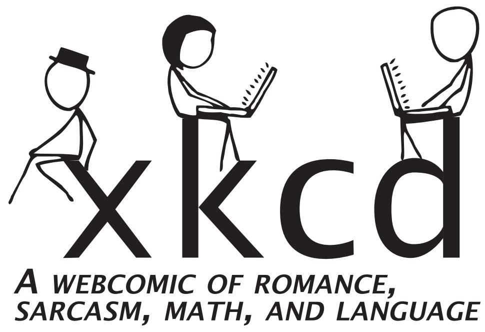
Next, let's assume the decision of whether to take the Axiom of Choice is made by a deterministic process ...

bc-talk

Solution, page 12


28+
252×
12×
3
27+
72×
11+
5×
32+
420×
8×
3
84×
25+
25+
4
27×
8
270×
36×
144×
4–
2
35×
24×
8÷
10+
7
2
8
3
36×

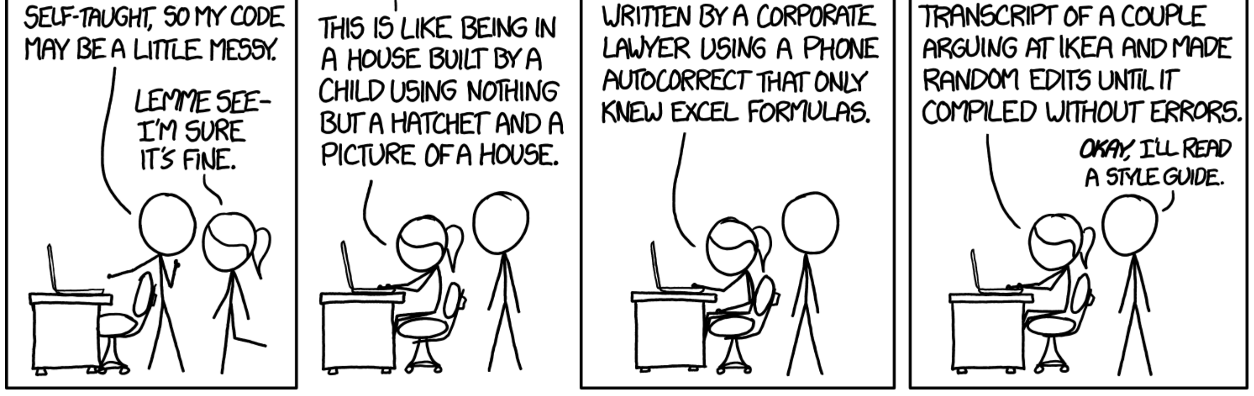
Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–6. Follow the mathematical operations for each box.



A webcomic of romance, sarcasm, math, and language

by Randall Munroe

[1513] Code Quality


KEEP IN MIND THAT I'M SELF-TAUGHT, SO MY CODE MAY BE A LITTLE MESSY.
LEMME SEE— I'M SURE IT'S FINE.
...WOW.
THIS IS LIKE BEING IN A HOUSE BUILT BY A CHILD USING NOTHING BUT A HATCHET AND A PICTURE OF A HOUSE.
IT'S LIKE A SALAD RECIPE WRITTEN BY A CORPORATE LAWYER USING A PHONE AUTOCORRECT THAT ONLY KNEW EXCEL FORMULAS.
IT'S LIKE SOMEONE TOOK A TRANSCRIPT OF A COUPLE ARGUING AT IKEA AND MADE RANDOM EDITS UNTIL IT COMPILED WITHOUT ERRORS.
OKAY, I'LL READ A STYLE GUIDE.

I honestly didn't think you could even USE emoji in variable names. Or that there were so many different crying ones.

Solution to Dormspam

from page 10

6	2	4	8	7	9	3	5	1
8	5	1	3	4	6	2	9	7
3	9	7	1	5	2	4	8	6
4	7	6	9	1	5	8	3	2
5	3	8	2	6	7	9	1	4
2	1	9	4	8	3	6	7	5
7	4	5	6	9	8	1	2	3
9	6	3	5	2	1	7	4	8
1	8	2	7	3	4	5	6	9

Solution to Unsubscribe

from page 10

2	3	4	1	6	5
3	4	5	2	1	6
5	6	1	4	3	2
6	1	2	5	4	3
1	2	3	6	5	4
4	5	6	3	2	1

Solution to Thorough-

from page 10

E	D	G	A	R	■	C	H	A	I	■	H	U	S	H
S	C	A	L	A	■	H	E	W	N	■	A	L	P	O
P	I	S	A	N	■	E	R	A	S	■	S	T	O	W
■	■	H	I	G	H	W	A	Y	P	A	T	R	O	L
C	H	E	■	T	O	O	■	■	I	D	E	A	L	S
R	O	A	D	R	U	N	N	E	R	S	■	■	■	■
O	N	T	O	U	R	■	A	B	E	■	G	I	G	A
A	D	E	L	E	■	B	O	B	■	P	E	R	O	N
K	A	R	L	■	T	O	M	■	A	R	T	I	S	T
■	■	■	■	T	R	A	I	L	B	O	S	S	E	S
B	I	G	G	U	Y	■	■	A	C	T	■	H	E	Y
S	T	R	E	E	T	V	E	N	D	O	R	S	■	■
I	M	O	N	■	H	E	A	D	■	C	I	T	E	D
D	A	V	E	■	I	T	C	H	■	O	P	E	R	A
E	Y	E	S	■	S	O	H	O	■	L	A	W	N	S

Solution to bc-talk

from page 11

8	4	3	5	7	9	2	1	6
3	8	7	9	2	4	6	5	1
5	1	9	2	4	6	8	7	3
1	6	5	7	9	2	4	3	8
6	2	1	3	5	7	9	8	4
7	3	2	4	6	8	1	9	5
4	9	8	1	3	5	7	6	2
9	5	4	6	8	1	3	2	7
2	7	6	8	1	3	5	4	9

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